

DECEMBER

★ 1948

DEC 7 1948

Design

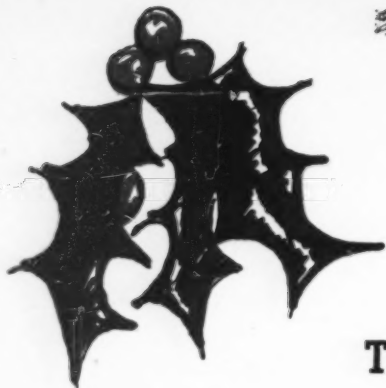
FOR ARTISTS, CRAFTSMEN, ART EDUCATORS AND HOBBYISTS



COURTESY ABBOTT LABORATORIES

"Country Christmas"

by Doris Lee



Welcome, Santa!

This Christmas DESIGN cordially Invites Its Readers To Play Santa Claus To All Their Friends, By Sending A GIFT Subscription At Our Special Holiday Rate!



From Now Until December 31st you may send One Year Gift Subscriptions For Only **\$3.50** To Anywhere In The United States And Its Possessions. Send As Many As You Like. The Ideal Way To Solve Your Christmas Shopping. Friends Will Be Reminded Of Your Thoughtfulness, Month After Month.

HOW TO ORDER GIFT SUBSCRIPTIONS

Simply Inform DESIGN Of Your Desired Order, Enclosing A Check Or Money Order For Proper Amount. Designate (1) Name And Address Of Recipient. (2) Your Name And Address.



A Gift Card Will Accompany The First Issue Sent, So Recipient May Know Of Your Thoughtfulness.

DESIGN PUBLISHING CO.

337 South High St.
Columbus 15, Ohio

Give YOURSELF A Christmas Gift. Renew or Extend Your Own Subscription For A Year At The Same Low Price Of \$3.50. Remember: Offer Closes Midnight, December 31st, 1948.



THIS COLUMN IS OPEN TO ALL SUBSCRIBING ORGANIZATIONS WITHOUT CHARGE.

New York City

Museum of Modern Art: (11 W. 53rd St.)

Sculpture Exhibition: The work of once-famous, now almost forgotten, *Elie Nadelman* will be featured from October thru November 28th. Selected works chosen from the 1000-odd pieces scattered at random in his studio-home. Nadelman once claimed to be inventor of cubism; this later proved an extravagant claim, but his work had far reaching influence.

National Serigraph Gallery: (38 West 57th St.)

Popular-priced art show: ranging from \$45.00 to \$600.00, forty-two paintings will be exhibited and offered at the Second Annual Exhibition of Printmakers Work. Through November 20.

Metropolitan Museum of Art: (82nd & 5th Ave.)

American Textiles Show: close to two hundred contemporary fabric designs represented. On view beginning Nov. 24th thru Jan. 9th.

New Age Gallery, Inc.: (Box 203, Station "O")

A new location will shortly be announced. Early exhibits will include work of newly-accepted artists, Jack McClain, Elizabeth Nottingham, Harriet Forbes-Oliver & Malcom Preston.

California

Mills College Gallery: (Oakland)

Primitive Paintings: the "Sunday School of painting" is featured in a collection that dips back to the 1800's as well as the present. . . . Also on view: "*Swedish Decorative Arts*," and "*Early Photography*," the latter collection of rarities on loan from Rhode Island School of Design. Continuous thru Dec. 10th.

Rotunda Gallery: (San Francisco)

Madonnas: Frank Blasingame's work in copper and wood panels. . . . *Ships & Horses* paintings of Montalboddi. Thru Nov. 30th.

Colorado

Denver Art Museum: (Chappell House Branch)

Native Sons Show: Denver-born artists in all media. Thru December. . . . Herbert Bayer One-Man Exhibit month of December.

Indiana

John Herron Art Institute: (Indianapolis)

Porcelain: Exhibit of porcelain of antique quality, European in flavor and loaned from local sources. Nov. 15 thru Dec. 15th. . . . *Advertising & Editorial Art* showing, Dec. 15 thru Jan. 9th.

Massachusetts

Boston Museum of Fine Arts:

English Watercolors from the Bacon Collection, Nov. 18 thru Jan. 2nd.

New Jersey

Montclair Museum: (Bloomfield & S. Mt. Aves.)

Japanese Prints: early to recent Japanese

work. . . . also, late contemporary paintings of American vintage. Dec. 5 thru December 26th.

Ohio

Cleveland Museum:

Van Gogh lecture and examples of his work, presented by George Boas of Johns Hopkins, Dec. 3rd. . . . "Art of Lithography", from Nov. 11 thru Jan. 2nd.

Columbus Gallery of Fine Arts:

"*Romantic America*": collection of paintings, furniture and decorative arts of last century. . . . Also on view, Dakin's famous photographs of the 1880's. . . . *24th Annual Ohio Water Color Exhibition*, Nov. 5 thru Nov. 27th.

the School for Art Studies
Painting • Sculpture • Graphic Art
BOOK AND MAGAZINE ILLUSTRATION
Approved Under the G.I. Bill of Rights
In-service and alertness credit courses for teachers
Distinguished Faculty
MAURICE GLICKMAN, Director
250 West 90th St. (at Broadway), N. Y. 90 4-9518

Cincinnati Art Academy

Professional training in the Visual Arts: Drawing, Painting, Sculpture, Commercial Art and History of Art. Winter term: September 20 to May 27.

Address inquiries to:
MARTHA D. TIEMAN
Registrar

Cincinnati 6, O. — Eden Park



CHRISTMAS EVE:

Montclair Art Museum
by George Inness

AN INDIVIDUAL APPROACH TO ART

THE art-study programs of today, whether at private art schools or within the college curriculum, stress development of the students' individualities. Upon examination of students' efforts, however, the means for achieving this goal are proven to be far from those required. Most students' exhibitions reveal both a remarkable ability for *imitating*, plus an embarrassing amount of acceptance of this fact on the part of the teacher.

The proper approach to teaching art is to first ascertain the student's disposition towards his studies, for each one presents a particular attitude and the teacher, of necessity must be aware of the personal needs of the individual.

If this seems to be putting too great a demand upon the instructor, it cannot be too strongly emphasized that the lack of this consideration constitutes the very basic difference between thorough and superficial instruction. Where there is no sympathetic personal interest for the peculiar psychological make-up of the individual at the outset of the teacher-student relationship, there remains a permanent block to complete enlightenment.

No two students demand the same type of criticism since no two people are alike. The instructor's task is to impart his knowledge by directing the student to put down what he sees in the way *he* sees it, utilizing proven technical methods which he, the instructor has mastered. The truly progressive and competent instructor quickly recognizes the various stages the student traverses—from the early groping period to the more advanced stage of emulating admired styles and influences. A certain amount of the latter is not unhealthy if it is curbed when the danger of sheer copying manifests itself. This is the point where the teacher's integrity should come to the fore.

At *The School for Art Studies* in New York, for instance, the Director, Mr. Maurice Glickman (who also instructs in Painting and Sculpture) is most persevering in his determination to cultivate and maintain the inherent individual style of every student entering the School. With the assistance of a staff of outstanding artists including Rober Benney, Frederico Castellon, Lee Jackson, Isaac Soyer and Sol Wilson, at the first slight evidence of undue influence of the instructor's style in any of the students' work, there is open discussion between student body, teacher and director, analyzing the fallacy of such indulgences. The success of Glickman's vigilance in this respect is borne out in one critic's review of a School exhibition:

"The work of the students of *The School for Art Studies*" discloses a much more independent and imaginative approach to painting and sculpture than is usually seen in exhibitions of this type."

What then, is the proper approach to teaching art? The technically proficient, honest-intentioned artist-teacher, has much to impart to the student if he adheres to fundamental principles. Simply, his basic instructional equipment is sound technical methods which have been proven and recognized as of unquestioned high standards—standards by which we have come to judge any good work of art.

Aside from studio work with paints and easel, art instruction should be augmented by recommended reading and frequent discussions so that problems pertinent to all art students may be threshed out and clarified. Only by such constant and unlimited attention can one really learn and eventually put to practical use the knowledge so gained. Only with such thoroughness can the young artist face his creative and material problems with confidence and the required skill to meet contemporary standards. ●

M. EATON

Editorial Board of Design

DR. RAY FAULKNER: Executive Head, Dept. of Art, Stanford University, California.

DR. EDWIN ZEIGFELD: National President, N.A.E.A. Director of Art, Teachers College, Columbia University.

MICHAEL ENGEL: Art columnist, lecturer, American Artists Professional League.

DOROTHY WRIGHT LIEBES: Textile artist, teacher, writer.

DOROTHY GRAFLY: Columnist, lecturer.

ALVIN LUSTIG: Designer, N. Y. and Los Angeles.

DR. JANE BETSEY WELLING: Professor, Coll. of Ed., Wayne University, Detroit.

ALFRED HOWELL: Director of Art, Cleveland Public Schools.

ALFRED G. PELIKAN: Art-Education Director, Milwaukee.

R. GUY COWAN: Design Consultant, Onondaga Pottery, Syracuse.

ELIZABETH GILMARTIN: Director of Art, Public Schools, Toledo.

MARION E. MILLER: Director of Art, Public Schools, Denver.

RUTH LAWRENCE: Director, University of Minnesota Gallery.

DALE GOSS: Art Director of Public Schools, Seattle.

WANDA L. WHEELER: Supervisor of Art-Education, Knoxville.

DAWN S. KENNEDY: State College for Women, Alabama.

CLARA MACGOWAN: Professor of Art, Northwestern University.

VICTORIA BEDFORD MITCHELL: Binney & Smith Studios, Art Consultant.

ANNI ALBERS: Black Mountain College, N. C.

**MOORE
INSTITUTE
OF ART**

School of Design for Women
104th Year. Textile design, commercial illustration, advertising art, art education, fashion design, fashion illustration, painting, interior decoration. Crafts. Diploma and degree courses. Day, evening, Saturday classes. Residences. Catalog.
1402 Master St.
Philadelphia 21, Pa.



"Art is Yours to Give"

A

Christmas Editorial

ALL this month you'll see the folks around you rushing away from the classroom or home, whenever a frantic few moments are available. They'll be part of the steady stream of Christmas Shoppers, all intent upon making a score of purchases in what they hope will be "plenty of time." Only it never is. The crowds, the traffic, the last minute activities before The Holidays . . . wouldn't we give our eye-teeth for a chance to have started months earlier? Well—why not? Why not start—say January 2nd . . . thinking of *next* Christmas? Make it a New Year's Resolution. And being art lovers, make your gift selections the sort that will be repeatedly appreciated by those who receive them. Make your gifts *yourself*. There's so much pleasure in giving—and probably *as much* in creating what you give! It's a wonder more of us don't seriously consider doing it every year. And it has other obvious advantages too.

First off, there's the purely monetary matter. Christmas is intended as a celebration of a happy religious occasion; today it has become a sort of financial jubilee for the big stores. This is hardly in the true spirit of the moment, this fight through masses of anxious humanity, to the banging accompaniment of cash registers. And, why must Christmas necessarily mean a dreaded interval during which the bank book gets as thin as a cafeteria slice of ham? No, the way we, at least, figure it, we'll do our "Shopping" well in advance, and our gifts will be self-made, true expressions of our own individuality. No ties or socks, no cigarettes or any of the sundry atrocities we theoretically civilized people foist off upon each other every December 25th (to be exchanged, Dec. 26th!) When you spend your dollars on art supplies, or hobby tools, however, then you give *yourself* a present, as well as the ultimate recipient of your handiwork.

Perhaps you'll paint localized water-colors for friends who now live in another part of the country; how much more personal than a photographic snapshot, and what an ideal gift for the nostalgic or homesick. Or—if you're a ceramist, will you spend free hours on occasion, turning out novel drinking mugs, ash tray sets, figurines? These are just cream off the top—you can see how much can be done by the art lover with talent, imagination and a desire to make his Christmas giving a *lasting* sort of thing. So, let's make it a Resolution for '49; make your own gifts for Christmas. When you give, give more than a purchase price.

G. T.



VOLUME 50 • No. 3

DECEMBER, 1948

GERRY A. TURNER, Managing Editor

FELIX PAYANT, Editor

WINIFRED EVANS, Circulation Manager

Table of Contents

DEPARTMENTS

The Art Exhibitions.....	3
"Palette Notes".....	6
<i>Michael M. Engel</i>	
New Wrinkles	20
Latest In Books.....	24
Art Educators Column	25

EDITORIAL

Art Is Yours To Give.....	5
---------------------------	---

FEATURES

An Individual Approach to Art.....	4
Christmas Card Design.....	7
Nativity and Adoration Themes.....	9
<i>Ralph Fanning</i>	
A Basic Lesson in Wheel Throwing.....	11
<i>E. M. Winterbourne</i>	
Paper Sculpture in Elementary Schools.....	12
<i>Dorothy B. Kalb</i>	
What You Should Know About Engraving.....	15
<i>John Monsarrat</i>	
Pastels Preferred	16
<i>Michael M. Engel</i>	
Acid Test for the Art Instructor.....	22
<i>Stanley Whitmeyer</i>	
Readin', Writin', 'Rithmetic and Art.....	26

BOARD OF DIRECTORS

DESIGN PUBLISHING COMPANY

President: FELIX PAYANT
Vice-President: HUGHES MILLER
Secretary: J. PAUL McNAMARA
Treasurer: KENNETH B. JOHNSTON

Published monthly except July, August and September by Design Publishing Company, 337 S. High St., Columbus, Ohio. Yearly subscription: United States, \$4.00; Canada and Foreign \$5.00; Single copy, 45c. Copyright 1948, by Design Publishing Company. Entered second class matter Sept. 16, 1933, at the Postoffice at Columbus, Ohio, under act of March 3, 1879. If DESIGN is not received within one month after publishing date, notify us promptly, otherwise we cannot be held responsible. The Postoffice does not forward magazines, and when changing an address send in the old address as well as new and allow one month for the first copy to reach you. Manuscripts should be typewritten. Each piece of illustrative material should bear the name and address of sender and be accompanied by return postage.



DESIGN PRESENTS:

a most versatile artist

The two striking pastels shown above and below these words are the work of Miss Lyn Godwin. In addition to being one of the country's leading illustrators of animal life, Miss Godwin is creator of the popular "Godwin Girl", a wholesome, refreshingly different type of pin up. As if all this weren't quite enough to keep a young woman busy, the charming artist is a top flight photographer's model with John Robert Powers' agency. This issue, Michael Engel, who writes the column across the way, has prepared a feature on Lyn Godwin's pastel work. It may be found on page 18.



"THE GODWIN GIRL":

See page 18

Palette Notes

by

michael m. engel



As director of artists' relations for the firm of M. Grumbacher, N. Y. C., makers of artists' material, colors and brushes, the author of this column is in a position to answer all technical questions relating to the various facets of the work of the artist, art teacher and hobby painter. If, as a teacher or hobbyist, you have any questions relating to use of art materials, he will be pleased to aid you. Address him: GPO Box No. 284, N. Y. C. 1, N. Y.

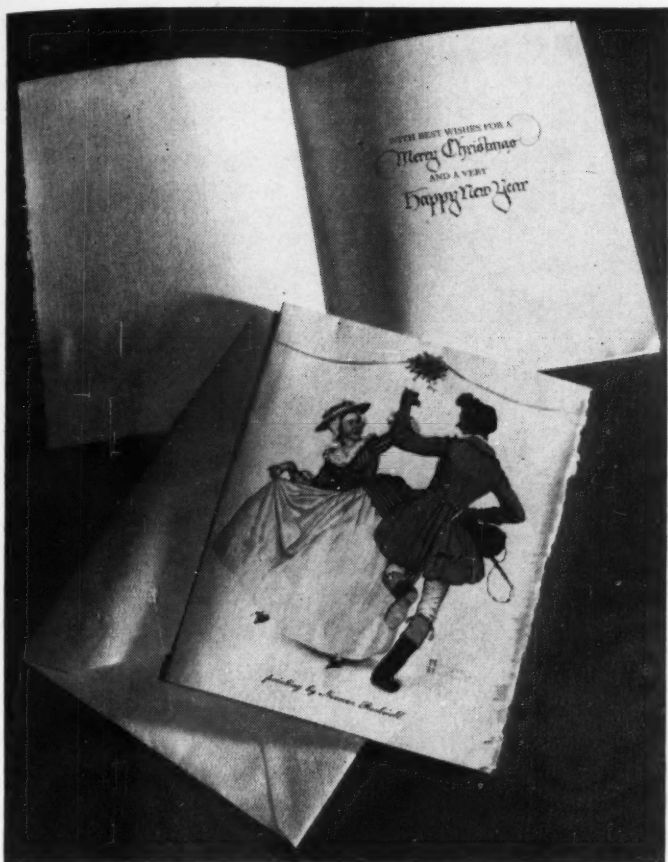
DID YOU KNOW THAT:

The archives of Mechlin contains the notice of a lottery of a picture from Bruges in 1479 William Hogarth used a pseudonym at one time for he signed one collection of his caricatures "Giles Grinagain" It was THOMAS CHILD who brought the "Boston Stone," America's first paint mill, from England in the year 1700 Tradition relates that Quinten Matsys, the "Smith of Antwerp," became a painter only because his sweetheart, the daughter of a painter would not marry a blacksmith. At the age of twenty he forsook the anvil and enrolled in the Guild of St. Luke at Antwerp So rapid was Raphael's progress that at the age of thirty he was never seen to go to court without being surrounded and accompanied, as he left his house, by some fifty painters, all men of ability and distinction, as evidence of the high regard in which he was held Next year will mark the 500th anniversary of the birth of Ghirlandajo, famous old master and worthy contemporary of Leonardo da Vinci and Botticelli (the teacher of Michelangelo) Bastien Le Page great French painter, (whose masterpiece, "Joan of Arc", is now hanging in the Metropolitan Museum) was postal clerk at night while studying painting during the daytime Raphael was born on Good Friday of the year 1483 and died in Rome on the same day, 37 years later El Greco is reputed to have said that color was of far greater importance than form or drawing,—and this belief was once regarded as a curious anticipation of "modern ideas", though in all great art schools drawing and design are now accepted as the foundation of all good art Gilbert Stuart's theory was that on the nose, more than any other feature, likeness depended Horace Vernet was the only painter to be born in the Louvre Gum Arabic, collected from the acacia tree, was used by the Egyptians as their medium in painting Whistler, evidently chagrined at the shabby treatment he received from his compatriots, always gave his birthplace as St. Petersburg, Russia. His father was an engineer and built railroads in Russia and young Whistler spent many of his early years there Harpo Marx is one of many Hollywood actors who wields an artist's brush with much talent. Those writing the author of this column this month will receive by request, gratis an illustrated eight-page brochure on the illustrator and painter, Harvey Dunn A.N.A. . . . Don't forget to write on your school stationery and tell me something about your art interests Write Michael M. Engel, G.P.O. Box 284. New York 1, N. Y. ●

Christmas Card

DESIGN

THE STORY BEHIND ONE OF OUR LEADING ART INDUSTRIES



A Norman Rockwell Card

TODAY, the interest in Fine Art has extended into the popular field of Christmas Card design. An entire industry has grown up around the familiar little note of greeting, and there is every indication that the art student who can fit into this industry may have found a niche worthy of serious consideration. The average American of a few years back knew little about art; his knowledge was limited to an occasional Currier & Ives print, the work of a few contemporaries, and perhaps a certain number of religious reproductions. It's a different story today. Through the concerted effort of the art magazine, the national advertiser-sponsor, and now, in a great part, by the efforts of the greeting card manufacturer, our average American is becoming increasingly cognizant of the true scope of Fine Art.

One such manufacturer is Joyce C. Hall, whose *Hallmark* cards are known throughout the country. Hall has just prepared an extraordinary selection of Christmas greeting cards for the coming season that are certain to catch the public's eye. Famous art works of Picasso, Van Gogh, Gauguin and Cezanne are among the pieces available, and for those who prefer a more contemporary American flavor, the company will offer works of Currier & Ives, Grandma Moses, and

Norman Rockwell. The project which brings the work of these famous artists to Mr. and Mrs. America is the largest of its kind in the history of the greeting card industry. The series is a sort of "test case", for, the order of preference of those who make their purchases will be a ba-

rometer of the average American's current tastes in art.

Altogether, some fifty well-known works of art will be reproduced. Preparing these cards was no easy matter. It will be interesting to peek behind the scenes and see the problems that must



Mrs. Jeanette Lee, head of the Design department at Hall Brothers, criticizes the work of Margaret Montgomery, who is laying-out a floral design for a Christmas card.

be met before the finished card finds its way to your favorite stationer's. Art teachers who are planning to have the children in their classes "make their own" this year, may find information of value in what follows.

Adding these fine paintings to the Hallmark holiday-card line raised a somewhat new problem in design. The Gallery Artists' cards had to be designed around a finished product, a completed painting. Matters of stock, borders, type faces, edgings and lettering and attachments such as gold or silver foil trims had to be worked out. These had to be matched to the type of painting and to the faithful, colorful reproduction ordered for these works. That they would have to receive the finest treatment and be presented as handsomely as possible was a foregone conclusion in view of the almost hallowed place many of these works of art have in the art-lover's heart.

Fortunately, quality of workmanship and product is a long-standing requisite with the company, so much so that it is almost a fetish.

When the Art Staff is assigned an original project, members are encouraged to work in their favorite subjects. Some find their medium to be floral designs,

some Santas, some juvenile figures, some combinations. Whatever their forte, there

is no substitute for the skill of the individual in accomplishing attractive artful Christmas cards. Therein is the secret of attractive Christmas cards, the ability of the artist to design and the skill to carry it out.

Hall's design department is headed by Mrs. Jeannette Lee, who assigns the basic ideas to her staff and works with them on the follow-through. This alignment is on an informal basis, and consultations are frequent. At times several members of the staff may get their heads together over a certain type of design or certain kind of a subject. Several artists may gather around another on a special assignment, and see how it is done.

Members of the creative department also are urged to keep abreast of current developments in design and art through classes at the *Kansas City Art Institute*, which cooperates with Hall Brothers in arranging its curriculum. Many members of the design department attend these classes under sponsorship of the company each season.

Outstanding artists are also imported to the Kansas City headquarters from time to time to hold demonstration classes for the designers. Recently one of these visits was made by Norman Rockwell, the dean of contemporary illustrators and

(Please turn to page 19)



The presentation of a painting by French Impressionist, Cézanne, illustrates how design must be taken into consideration to best feature the work of art. The simple, but important touches added are a line border, deckled edge and under border of contrasting tint.



America's most popular illustrator, Norman Rockwell, talks shop with Vivian Trillow, creator of the famous Hallmark Doll cutout-cards, which are heavy favorites with the younger generation at Christmas time.

"NATIVITY and ADORATION THEMES"

PLANNING A CHRISTMAS TALK FOR YOUR STUDENTS? THIS ARTICLE WILL BE OF INTEREST TO YOU.

By

RALPH FANNING

Art-History Dept., Ohio State University



SAN JUAN DE LA PEÑA
A CLOISTER CAPITAL
REPRESENTING
THE BIRTH OF JESUS

AS certain as the season of Santa is heralded in with harbingers of choral rehearsals and Christmas card production, there comes to the busy art teacher urgent requests for illustrated talks and presentations of the traditional themes so long associated with the Birth of Christ. It is an art educational opportunity not to be slighted for herein is one of the richest sources of historical art.

As early as the sixth century the theme of the Nativity was being wrought as evidenced by an enamel rendition of "La Vita de Jesu" in the Vatican Museum. Later in the mediæval church, the monkish stone carvers seem to have found special delight in adjusting the complicated composition of the essential characters and properties to portal jambs and column capitals, solving the twofold problem of teaching the Biblical lessons and decorating the special part of the sanctuary.

The great impetus to the rendering of the Nativity and Adoration themes came with the early Renaissance perfection of painting. A mastery of techniques made possible even more convincing realism. The Christmas themes usually appeared in the smaller "predella" panels of the

great altarpieces, where greater freedom of experimentation and originality on the part of the artist could find a freer outlet than in the more conservative and orthodox handling of the large central panel. Eventually, the subject became popular for great altar pieces, (as in the workshop of the Ghirlandaji, or for sumptuous mural decoration, as in the private chapel of the Medici palace. Here, Benozzo Gozzoli (1420-1498) exploited the political as well as the religious possibilities showing the grand decorative pageantry of the *Procession of the Magi*. There was evidently no question of taste in putting the contemporary portraits of his patrons and their friends into the picture, playing the roles of the wise men.)

Doubtless, much visual aid was given to the painters of religious pageantry by the actual processions and theatrical "tableaux vivants" that were sponsored

by the mediæval craft and merchant guilds, a practice that flourished through the Renaissance period, and is continued in the famous *Passion Play of Oberammergau* up to the present time. Art teachers may well take note of similar opportunities today. The Church set an unquestioned precedent by the promotion of religious and morality plays. Many were staged in front of the cathedral, or in the church itself, where they logically complemented the ecclesiastical character of the decoration, harmonizing with the stained glass, and stone and wood carving. Legend accredits Saint Francis of Assisi with the instituting of the ritual of the "Manger," a theme used by Giotto (1266-1336) in one of the series of large panels on the walls of the Upper Church of San Francisco d'Assisi.

Many of the beautifully naive presentations of the primitive Italian painters utilize the themes in varied ways. Duc-



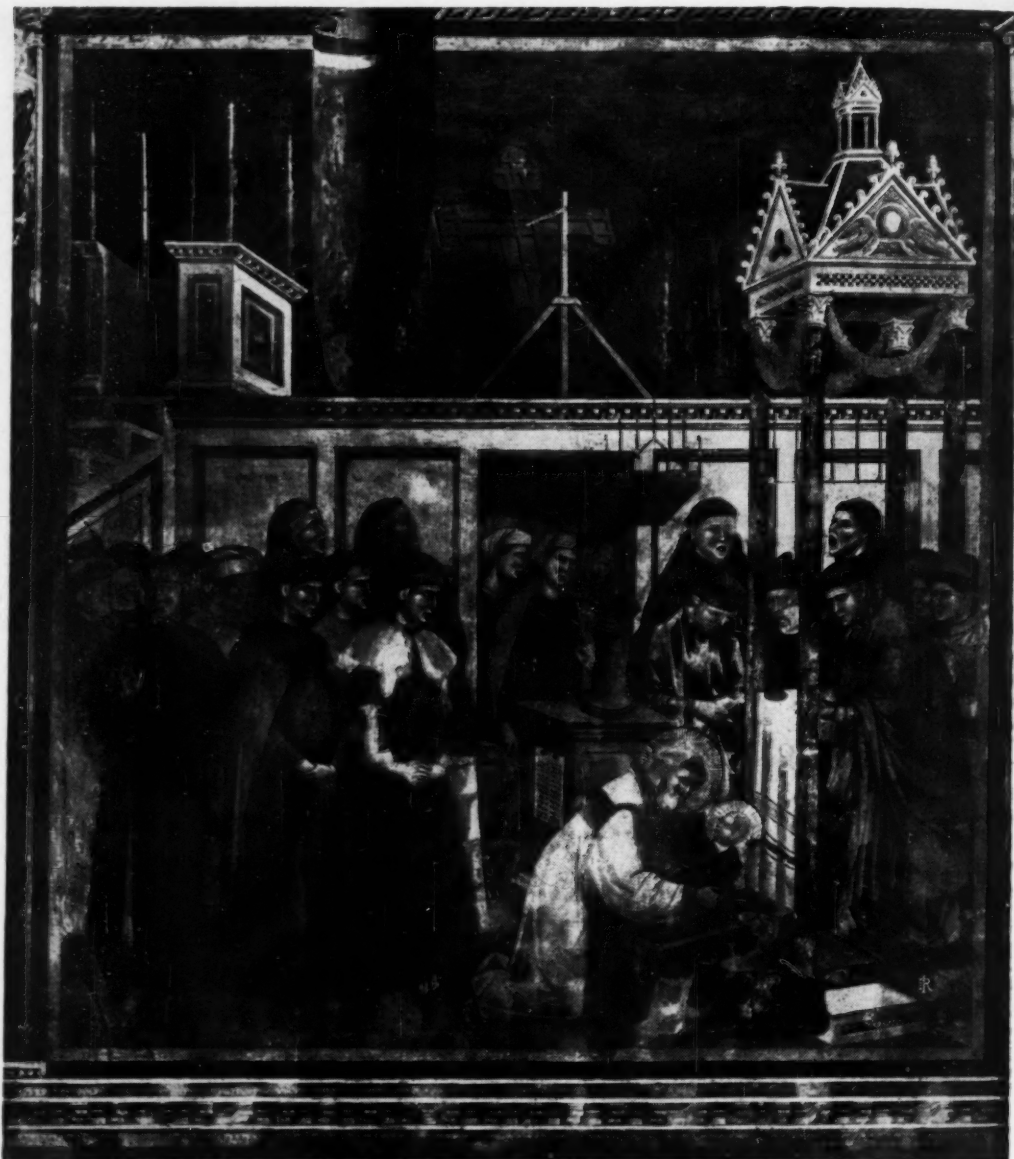
ADORATION OF THE WISE MEN:

Gentile de Fabriano XV Century

cio's triptych, formerly in Berlin, used the Nativity theme as the central panel. It employed an enframement of angels and shepherds assisting St. Joseph, to make a transition from the traditional gilt background to attempted realism in the representation of the humble stable.

In the panel of Bernardo Daddi (c.1280-1348) in the Uffizi, much more convincing landscape appears, but the background is still gilded and the angels and the architecture are still charmingly archaic. Agnolo Gaddi (c. 1333-1396) mastered just enough perspective to render his landscape and architectural setting more realistic, while the actors and animals shown take on more convincing forms. These two rather representative panels of the Florentine school of the fourteenth century have a charm and simplicity that might well provide inspiration for modern problems of design and staging.

By the beginning of the fifteenth century, the Italian Renaissance painters were in control of such versatile power that the pageantry, especially in the renditions of the Adoration of the Magi, became crowded with detail. A famous example from the Uffizi is the altarpiece of that graceful Umbrian-Florentine master, Gentile da Fabriano (c.1360-1427). Here the long procession winding up to the castled architecture of the upper distance brings the dramatic personages as actors before the footlights of a wide procenium. The center of the stage is given over to the three wise men, Melchior, Kaspar and Balthassar, clad in their magnificent apparel and offering their gifts of frankincense and myrrh to the seated Virgin and the Christ Child at the left. They are guarded by two female saints, one holding an ornate ointment vase. No doubt she is intended to represent Mary Magdalene without too accurate a sense of chronology. By her side is the adoring Saint Joseph (usually a bit de trop) along with the patient ass and ox. Balancing this group on the right are the superbly modelled animals, kneeling hound and neighing horses, whose ancestors might well have been stabled beside the Athenian Acropolis. Birds and beasts and flowering foliage supply fascinating details to enrich the *scenofronti* that still retains its gilded Gothic enframement. This much admired work doubtless influenced the more famous Florentines, Fra Filippo Lippi and his disciple Sandro Botticelli. Each produced his special versions of the Nativity and Adoration themes. The wedding of Christian theology and Classical philosophy



THE BABE IN THE MANGER

Giotto XIV Century

produced a new phase of Humanism, so obvious in their pictures.

The quest for new ways of expressing man's concern with man in his relationship to the universe developed the special scientific attitude of Renaissance man. That too is documented by the painting of an *Adoration of the Magi* altarpiece. The greatest of the scientists, Leonardo da Vinci, (1452-1519) labored for years upon this great altarpiece. It had been commissioned in 1481 by the monks of San Donati, and may now be seen in its unfinished state in the *Uffizi*. The fact that the great inventor never completed it has made it no less valuable as a revealing historical record. The numerous sketches made in preparing the composition are in themselves an amazing documentation of the workings of the human mind guiding the hand of a genius.

Another generation of painters pro-

duced for the High Renaissance of Italy, more sophisticated and grandiose versions of the Biblical themes. At the sacrifice, however, of much of the simple charm that recommends the earlier compositions to teachers and students. It culminated with all its technical proficiency in the Baroque, heralded by Correggio (1494-1534) in such altarpieces as "The Holy Night," formerly in Dresden (III. 7), and by the many other theatrical presentations so dear to the Jesuits and the leaders of the counter-reformation movement.

The great religious themes were carried from Italy by the painters, to the north, whence in turn the travelling craftsmen journeyed south across the Alps. Differing as they did in temperament and technique, they nevertheless, found a common cause in the beloved themes. Cologne, on the great thoroughfare of the Rhine,

(Please turn to page 19)

ceramics

A BASIC LESSON IN WHEEL THROWING

By
E. M. WINTERBOURNE

ART departments in public schools are rapidly answering the challenge of democratic education and altering their courses to serve the masses as well as the talented few. It is a wholesome indication, too, when the boys and girls of the Junior and Senior High Schools openly admit that they like art, art being the designing and constructing of articles which they will actually use in their daily living. Leather work, metal work, crafts, jewelry, clay modeling, pottery, simple wood carving, water color and oil painting, poster designing, mural painting—all have a place in the art rooms of a progressive school.

A great deal of interest has been shown in hand coiled pottery. Most of the students have been designing and making individual breakfast sets consisting of small sugar bowls, cream pitchers and cereal dishes. These are to be fired and glazed. They will then design and hammer trays of copper, pewter, or aluminum.

However, since we installed a few electric pottery wheels, interest has been at a fever heat. When the student is relieved from the effort of kicking a foot power wheel he can concentrate on the work he is doing with his hands. The results have been a pleasant surprise.

Most of the clay furnished to the schools for modeling is suitable for wheel work. It should be fairly plastic (or sticky). The test pieces should be made, fired and glazed to see that the clay will stand the firing, and that the glaze will fit. If there is no kiln in the vicinity it is possible to build a small outside kiln quite cheaply which can be fired with coal or wood. It may be possible to locate a good clay bed in the vicinity of the school, and if the students can mine their own

material it will make the work more interesting.

In beginning wheel work it is very important to stress with the students the preparation or "wedging" of the clay. It must have enough moisture so that it will shape easily on the wheel and must be so thoroughly mixed that there are no portions harder than others. This can best be accomplished by means of a metal covered wedging board with heavy bracket and tightly stretched piano wire. To use it take a lump of clay that can be easily handled with both hands and throw it onto the board in such a way that it is cut in two by the wire. Now pick up one of the pieces, turn it around and throw it smartly against the other piece. Repeat this process again and again, cutting on the wire, turning the pieces, and smartly whacking them together again. This is the fastest, easiest and surest method of conditioning clay by hand, and it is important to have the correct equipment. Several of these boards should be provided for any class work. After the clay has been thoroughly wedged it is a good idea to wrap it up in a damp cloth and store in a covered earthenware jar.

The throwing wheel should run about one hundred and fifty revolutions a minute and should be kept running at a constant speed. It is very difficult for a beginner to keep a foot power wheel running at the right speed and at the same time keep the hands steady enough for the requirements of the work.

The centering of the mass of the clay is the first thing to be learned. Nothing can be accomplished until this is mastered and it must be practiced over and over. A small piece of clay is more easily centered than a larger piece, so it would be best to start with a ball of clay about two and one-half inches in diameter. regular ball and then throw it smartly. Roll it in the hands to make a smooth, regular ball and then throw it smartly down in the center of the wheel head so that it spreads and forms a hemisphere.

A pan of clean water must be kept close to the wheel and the hands must be kept wet all through the process of throwing. If the hands get dry the clay will stick to them and pull the work out

(Please turn to page 24)



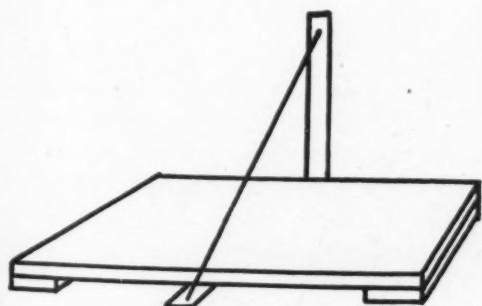
Figure 1



Figure 2



Figure 3



Wedging Block

Paper Sculpture *in Elementary Schools*



By
DOROTHY B. KALB
*Art Teacher, Wilson Teachers College
Washington, D. C.*

FOR some years paper sculpture has been a familiar form of decoration in the clever hands of the commercial artist. More than once where it has been an accessory in a particularly exciting window display we have found ourselves as much interested in the ingenious manipulation of this simple medium as in the goods advertised.

Following the impetus given this art form in the commercial field, art classes have developed posters and display boards, as the schools have taken over this plastic use of paper. But it may not have occurred to many teachers that this medium offers possibilities for creative expression in the hands of children as young as the elementary school level. From experience I feel that it gives children a quick way to achieve a bold effect, one that is, on the whole, more easily accomplished than with paint, so long as large simple forms are developed. That the young artists enjoy the process immensely scarcely need be said.

In the laboratory school of Wilson Teachers College, Washington, D. C., we have used this three-dimensional expression for some time. As long ago as the war years, some of our best war bond posters were made in this style. In the picture of one of our fifth grades taken in those days you'll see one of the children displaying the "Buy Stamps" poster, Old Glory in paper waving from a dowel rod standard with cotton roving streamers and slogan, including the familiar "V." The rest of the class is happily working on Christmas projects, Santa's face, stockings, candles, trees, etc.

Christmas readily lends itself to paper sculpture and the ideas work up decoratively for bulletin boards in the schoolrooms and corridors. We usually use colored construction papers but

the luster papers so much in vogue for gift wrapping at the holiday season add much style and glitter when combined with these. They are more difficult to work with, but add interesting shadows and reflections to the final effect.

Many occasions furnish material for these bulletin boards. At Hallowe'en the masks made by an entire class from colored paper can be attractively arranged; and one year some of our sixth graders planned and worked out a group of five figures in their Hallowe'en costumes, a pumpkin-headed ghost in the center, flanked by a clown and a witch, with a gypsy and an old-fashioned girl at the ends. Thanksgiving suggests corn stalks, pumpkins and carrots, which are easily made and may be used to symbolize all food. A Book Week project can find youngsters reading in the midst of many bright colored book folders, grouped around such slogans as "Books Are Friends" and "Let's Read." Then there can be Easter bunnies, circus scenes, and planting gardens. So it goes throughout the year, changing seasons and new ideas causing constantly changing bulletin board decorations.

The method of setting up such a board will vary with the age and ability of the children, and the amount of time available. I have found it successful to start with a group of children in front of the board to be decorated, so they may get an idea of its proportions. There we talk over the poster idea to be presented. The children may have had a chance, previously, to draw their individual ideas from which one may now be selected, or from which, by pooling parts of several, a new plan may evolve. More often we have developed the plan right on the spot. Of course, the subject matter on which we draw is of current in-

terest, and the teacher with her knowledge of the possibilities and limitations of the medium must guide the plans.

When we have decided what we want on the board, the next step is to pin upon it pieces of newsprint in the places where the various figures or objects are to go. The height and width of these parts are considered, and the figures etc., are drawn full size. Sometimes one child works on a part alone, sometimes two or more collaborate, drawing in pencil and then cutting out the finished white patterns which are pinned against the background to judge size, position etc. Then follows a discussion of the colors to be used, keeping in mind harmony and balance of the whole board. When the colors are established, the pencil drawings become the patterns, always allowing a little extra height or width to each part that is to bulge, depending on the way it curves—from top to bottom or from side to side. The finished effect should be that of low bas-relief. A pumpkin, for instance, should be made a little wider than the flat pattern, to let it curve a bit from side to side.

A more complicated form, such as a figure, must be cut up into its component parts. A child's head is cut off the body at the neck-line, and the back of the head is cut out as though bald; the hair will later be placed over it with curling or flowing locks. Heavy white drawing paper with rouge added from a cotton pad makes good flesh color. If too difficult to model, the features may be pasted on flat by the young artists. Curls are easily suggested by slashing the area cut out for the hair, and

rolling each strip over a pencil. A waist or jacket is cut as a solid piece from neck to waist, ignoring the arm which is cut separately and is pinned or hinged to the shoulder. The body should bulge a bit from neck to belt. Santa's "little round belly" must be given quite a bit of extra length.

After the newspaper patterns are cut up, all the colored parts can be done at the same time, one or several children assigned to each unit; thus the whole design grows simultaneously. As the parts are finished they are pinned up following the original plan, but it is easy to rearrange them if a better placement suggests itself to the young artists and the teacher. The young artists should stand back at times to get an overall view of their work. It may lead to the change of a color here or the addition of something there. (i.e. a star, a book, a rug for some one to stand on, etc.)

Posters, made on a cardboard background, offer a more difficult problem, for there can be no pinning and all edges must be pasted down. For this use strips of gummed paper folded down the center, gummed-side up, to make hinges. One side of the hinge is pasted to the colored paper section, the other goes down against the background. After one side of the colored section is pasted down, let it bulge slightly and paste down the opposite hinge, holding it until it sticks. All paper sculpture should be in low relief and, of course, the pinning method is much simpler than the pasting one.

If lettering is to be used, I feel satisfied with large flat block

Turn page, please.



Paper sculpture gives the young student an opportunity to work cooperatively with his fellow classmates.

letters. For these, decide on the size needed; then from newsprint, cut oblongs of this size, one for each letter. Remember to make "W" and "A" considerably wider than the others. The strokes used in these letters should be wide, and to insure the same width for all parts, give each child on the lettering committee a small strip of paper the width previously established for the strokes. This would be the width of the letter "I." Use capitals only. As the letters are drawn, completely filling each oblong, show the children how to use their measuring strips to plan this chosen width for every stroke. The older children get along quite well with this method, sometimes needing a lift over a particularly difficult letter like "S." When the newsprint patterns have been made, they are cut out and drawn around on the colored paper for the finished board. The children learn a great deal about spacing when they put up the letters. If these are to be placed along a straight line, it is helpful to stretch a cord temporarily to make their base.

As has been indicated, this work is sometimes carried on in the classroom, sometimes in the corridor. Sometimes it is participated in by all the children, at other times by a smaller group. Rotate the work through the year, between various groups. Sometimes for a building decoration problem, the group may be made up of a few children from each of several rooms, thus spreading the school-interest generally. It is usually our intermediate children with whom this type of work seems most successful, but even the primary ones can use it at times with simple forms such as Christmas trees, spring tulips, bird-houses, etc. There is no "must" in using it at any level.

To prepare our college teacher-students to carry on this type of work with children, we have them also work with paper



Patriotism comes naturally and easily when children learn by doing.



A bit of string, some cotton and paper, and we have a jolly Santa.

sculpture in their art classes. The saucy Santa Claus was made by two of them in the days when we were feeling our way and hadn't learned the value of the gummed hinge. But isn't he delightful and full of suggestions for children's work! And a reindeer sleigh was done by a group of eight or nine. It was especially interesting in color. The background was black with a pale lemon yellow moon. Against this Santa and the reindeer were a light blue silhouette. The deer on one side were a little darker and were pasted down flat. The ones on the other side were lighter and were extended out beyond the background about one-half inch on little projecting pieces of the gummed paper. Their antlers were given the suggestion of form by a slightly pressed fold down each branch. Santa and the sleigh were similarly treated in color and the three-dimensional form was developed. The houses at the base had very narrow side walls to raise them in low relief. They were cut from pastel tints of orange, brown, rose, violet and orchid papers, with the colors playing back and forth in the windows for balance. The snowy roofs were a very pale gray and the smoke going up so straight into the clear cold night was made of cellophane held at the tip with a very small piece of Scotch tape. A final touch was given by dotting the dark heavens with a few tiny three-dimensional silver stars. The result was a child's Christmas poem sculptured in paper. And how the students loved doing it!

If you have never tried this art form with children don't hesitate to undertake it. You will find it most enjoyable. ●

What Every Artist Should Know About ENGRAVING

By

JOHN MONSARRAT

AS the number of artists equipped with training and ability to qualify from an artistic standpoint for jobs in advertising illustration increases every year, the competition for positions with advertising agencies, department stores and manufacturers has become intense. Yet there is "always plenty of room at the top" and advertising managers are constantly complaining of a scarcity of artists "who know their business."

The men in the advertising field who employ artists do so on the assumption that the artist has a full knowledge of the various problems of engraving and printing that are involved in each assignment, as well as a complete range of artistic talents. And this is where the average artist or student fresh from school lacks the necessary information. To be a valuable illustrator he must know the limitations of the paper upon which his work is to be printed, how to get the most out of a line cut, and what range he may employ in preparing an illustration for half tone reproduction. In lithography he must realize the cost involved in covering large surfaces such as a twenty-four sheet poster, and he should be familiar with the cost of all color work. The various forms of photography most generally employed should be well understood so that he knows what may be

expected of them.

The theories of advertising illustration are touched on here only in brief. Our purpose is to help the student capitalize on his artistic training by giving him a few of the fundamentals of advertising technics most commonly found in practice. If he understands the means of translating his work into print, he will find jobs easier to get and easier to hold.

Advertising illustration, whether it be the simplest form of hand lettering or the most complicated oil painting, must be subject to easy and rapid reproduction in print. In order to reproduce an illustration in print an engraving must be made from the illustration, and the more the artist knows about engraving, its possibilities and its limits, the more efficiently will he be able to work with the advertisers. It is well to realize at the start that engraving is a mechanical process, and as in the case of any mechanical work there are limitations to what can be performed.

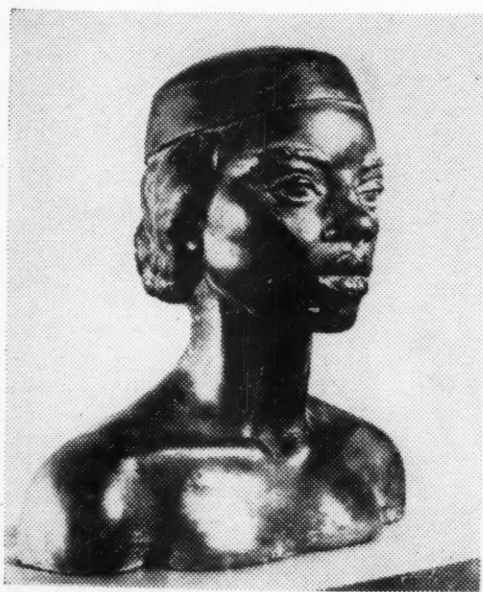
Fortunately the basic methods employed by the engravers and printers are not difficult to understand and are not many in number. Any illustration, no matter how delicate its shading, how fine its lines or how varied its color scheme, can be reproduced in print in one or more of the following ways: line

plates; half tone plates; Color plates; lithography.

These are the most important forms of reproduction now in use, and we shall take up their mechanical aspects one by one.

Line plates are the least expensive type of engravings that have been devised. When an illustration contains lines of only a single tone of blackness, that is when there are no grays fading off into the background or no contrasting shadows and highlights, the line plate is used. It is made of zinc and the lines of the illustration are transferred to the plate by means of chemicals, which etch the lines of the original drawing into the smooth zinc surface. The lines appear in the zinc in reverse and when the plate is inked and printed a perfect reproduction of the original is obtained. For the advertiser who wishes to economize on the cost of his engravings the line cut offers an excellent opportunity to combine low price with effective reproduction of simple drawings. Whenever extremely fine lines or very small dots appear in the originals, it is best to make the line plate of copper instead of zinc, as copper lends itself to finer treatment.

When an illustration that has con-
(Please turn to page 18)



"YOUNG NEGRESS"



MAURICE GLICKMAN

ENGRAVING SCREENS: The engraving at the left is a 60-line zinc, whose rough dot structure is suited for newsprint. The finer 120-line copper half-tone screen shown at right is preferable for slick magazine stock such as this issue of *DESIGN* uses.



An example of a zinc line etching. With no tones of grey in background, this purely black and white copy is best reproduced in this manner.

"PASTELS PREFERRED"

By

MICHAEL M. ENGEL

FOURTH IN A SERIES OF ARTICLES INTENDED FOR THOSE INTERESTED IN COMMERCIAL ART CAREERS



IF ever a two-edged sword exists in the field of fine and commercial art, Lyn Godwin is that sword. Her face is familiar to millions of Americans as the lovely model on the Brown & Bigelow calendars, and it is always something of a surprise to these same Americans to learn that Miss Godwin also ranks as one of the country's outstanding pastel artists. Her animal portraits have graced the covers of "Field and Stream", the sportsman's magazine, for years, and she is equally famous for her own unique "American Girl" pastels. At a time when much sound and fury is heard in the press and over the radio against lurid, undraped "glamour girl" art work, Miss Godwin's fresh, unsophisticated pastel lovelies are a happy solution. It is doubtful if any "Godwin Girl" painting will ever be labeled "indecent" by the Post Office, and cause the publisher's second class permit to be revoked.

The work that you see on these pages has no need of the crutch of sex-emphasis; it appeals to all viewers as a faithful rendition of that "girl next door", or the "girl I'd like to know." And in the field of animal portraiture, Lyn Godwin need doff her beret to no man.

Behind this attractive young woman's work lie many years of intensive observation and study, much of it while modeling herself for Rolfe Armstrong, Tom Webb and other well-known contemporary illustrators. Figure posing is an art she learned as a photographic model for John Robert Powers, and she has injected a naturalness in her pastel work that is a delight to behold.

The fame that has come her way in the field of animal portraiture had a logical beginning. Her father often hunted big

game with Teddy Roosevelt, in Africa, and between trips he raised and bred gun dogs at their family home in Bayside, Long Island.

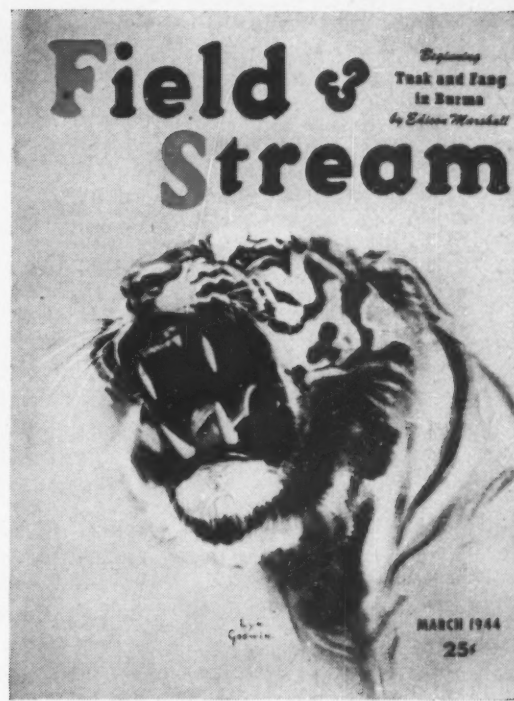
Miss Godwin's favorite models are her two Cairnvrecken terriers, whose comic expressions and mischievous doings keep her continuously inspired. But for excitement, she turns to cats. Big cats. Which may be interpreted to mean leopards, jaguars, and tigers. And she prefers to do her hunting armed with pastel sticks, not guns, for she has a sympathetic fondness for all animals, regardless of their size or ferocity. Only once

has she actually been afraid of her animal model; that was the time she was commissioned by John Ringling North to do a head portrait of Gargantua, the notorious circus Gorilla. His blood curdling cries and the menacing reach of his long arms kept Miss Godwin at a very respectable distance.

Pastel has long been a favorite among advanced artists. Degas used it with brilliant fluency, and is possibly the best-known exponent of the sparkling medium. His full figure studies and ballet sketches hang in the collections of the most famous museums; it is to Degas, and to the older French masters, Watteau, Le Brun, and



PHOTO BY BARRY FACTOR, N. Y.
Lyn Godwin's professional modeling career and her new "GODWIN GIRL" type of illustration keep her very busy these days.



PROGRESSIVE STEPS: Three steps in preparation of a pastel for reproduction as a magazine cover. The format and lettering is afterwards added by the magazine staff artist.

Boucher, that the present day artist turns for inspiration in this fascinating technique. Lyn Godwin loves pastel because of its absolute purity. "No foreign mixture is added to account for its peculiar vibrancy," she explains. "And it allows so much freedom, once you have mastered its technique. No need to sit around and wait for paints to dry. No scrubbing away mistakes—you simply work over them and thus, you can keep at work while the inspiration and mood are still ablaze."

As an accredited expert in its use, Lyn Godwin can offer the neophyte a long list of cautions, but she places at the head of her list the admonition to "avoid the temptation to go wild with the brilliant colors that are at your disposal." After years of experience, she confesses that she still occasionally has to check herself on the brink of the "too enthusiastic use of color" pitfall.

She works on velour paper, a toned felt-like material that lends itself admirably to animal subjects, imparting depth and a velvety feeling to the fur. Its use is restricted to the adept, however, she cautions, for it does not permit corrections. She prefers a fine, sanded surface for portraiture work, as it allows more freedom, and permits the artist to "build-up" color for flesh tones. She finds it "quite friendly" as it will take a good deal of punishment and working.

Miss Godwin uses paper stumps for general pastel work, but finds her fingertips are her most important tool for blending. She applies the medium gently, so as not to overwork the texture of the

paper below. Harsh results are inevitable if the artist grinds the chalky substance into the base. Often, the mere rubbing of the pastel stick on the fingers and then touching the paper will produce excellent results.

Lyn Godwin learned to use pastel by the unorthodox procedure of trial and error, and she considers experimentation of primary importance.

A great part of her success with pastel lies in the careful manner in which she employs lighting. Her use of line is the source of the beauty she seeks to convey,

and it is the underlying structure of the forms she reproduces that make her final results outstanding in her field of art. Surface details and tricks are only sparingly used and are never evident.

As Lyn Godwin herself sums it up: "... With pastel, there always seems to be something new and wonderful to explore. There is no possibility to me of it ever becoming dull or matter of fact. That is why I say, 'Once a pastellist—always a pastellist.'" And from the resulting evidence to be seen on these pages, few will disagree with her. ●



Miss Godwin's love for animals is evidenced by the sensitive manner in which she has rendered this charming pastel

ABOUT ENGRAVING:

(Continued from page 15)

trasting shades of gray or delicate tones is to be reproduced the line cut can not be used. In its place the copper half tone is employed. The illustration is photographed through a screen made up of hair lines and when the negative is transferred by chemicals to the copper surface of the plate and the plate is inked, the result is a mass of little dots, some of which are all black, some light gray, and others, where the tones of the original shade off into gray of various shades, half gray and half black.

Any illustration such as a photograph, wash drawing or oil or water color painting, as long as it has varying shades of color and is not simply black and white, is reproduced in this manner. The difference which occurs between printed illustrations in clearness and distinctness is due largely to the fineness of the screen through which the original was photographed. Screens are rated according to the number of lines they have per inch, and there is a wide range in use. Screens with sixty or sixty-five lines to the inch are best suited to newspaper work, since a finer screen is apt to blur when printed on rough news stock by fast presses. Eighty-five line or hundred line screens print very well on machine finished or coated papers and on some cover stocks. One hundred twenty-line and one hundred and thirty-three line screens are best for enameled papers. Generally speaking the finer the screen the more detail and the more delicate shades can be brought out, while for the coarser papers the coarser screens should be used. This fact should always be kept in mind when planning direct mail folders and the paper should be selected first so that the engraving can be made of corresponding screen. When it is desired to print on a very rough surface such as an antique cover paper, line plates register better than half tones and the illustration should be kept simple enough in technic to be reproduced in this manner.

QUARTER-TONE ENGRAVING

Often in newspaper advertising it is desirable to reproduce an illustration in as bold relief as possible, so as to make it stand out from the page by its very blackness. In a case of this kind, if the subject is not simple enough to lend itself to line plate reproduction, a quarter tone plate is sometimes used. In quarter tone engraving the size of the final illustration is determined, and a half tone made of half this final size but of twice the desired screen number. The engraver then pulls a proof of this plate and retouches it, painting out entirely all the fading grays and adding black to the dark spots.

When this has been done, a line plate is made double the size of the half tone, so that it has the exact size desired for the final illustration. This line cut is made from the retouched proof of the half tone and the resulting effect is to give to the half tone the sharp contrasting values of the line cut while preserving the natural appearance of the original illustration. The cost of this process is nearly twice that of a plain half tone, but in some instances the results more than justify the added expenditure of time and money.

USE OF COLORS

When it is desired to print a line cut illustration in two or more different colors, plates must be made for each color. The illustration should be furnished the engraver in plain black and white, because this contrast makes the sharpest and clearest line cuts. The engraver then makes a separate plate for each color that the final reproduction is to contain. When this has been done he treats each individual plate so that all the lines of a different color are eradicated. For instance, if the illustration is to be done in red, blue and black, he makes three line plates and erases chemically on one all the lines that are to appear in blue and black, leaving only the red lines; on the second he eliminates all the lines that are to be red and black, leaving the blue; and on the third eradicates the red and blue lines leaving the black. He then has three plates, which when printed in their proper colors make up the entire illustration in three colors. In making plates of this nature the engraver must exercise extreme care so that there will be no overlapping of the different color lines in the final result, and the advertiser should always request proofs not only of each separate plate but of the combination of

all the plates showing the finished reproduction.

The most advanced strides that have been made in the history of engraving and printing have been in the field of color work with half tones. The reader has only to pick up any national magazine with a large volume of advertising to find beautiful examples of color reproduction that a comparatively few years ago were impossible to obtain. The basis of all color process work is the three primary colors, red, yellow and blue. All other colors being blends or mixtures of these three, any color can be resolved into its component parts. If an illustration is to be reproduced in three colors it is photographed three times, each time through a different color filter. One of these filters excludes all the parts of the picture that do not contain some shade of red; another excludes all except the blue; and the third filters out everything except the yellow. Half tones are then made from each of these negatives so that there is a separate plate for each of the three primary colors. If black is to be used a separate black plate is also prepared and the engravings are printed exactly over one another, each in its proper color. The expense involved in this type of work is the cost of a half tone for each color used plus the cost of running the job through the printing presses once for each color. Where color is an important factor in the product advertised, the lifelike and beautiful effects obtained by color engraving and printing more than justify the additional expense.

EMBOSSING PLATES

Closely allied to the engraving of line plates is the making of embossing plates. Embossing is a form of illustration well suited to the decoration of the covers of exceptionally fine folders, catalogues and the like. Just as a half tone reproduction appears more lifelike than a line plate because it gives the illusion of roundness, so an embossing may be more effective than a half tone because it is actually three dimensional. Embossings are made from plates which somewhat resemble line plates. Two plates are made for each embossing: one die cut in the outline of the subject to be embossed, and the other a counter die cut to fit the die itself. The paper or other substance to be embossed is placed between the die and counter die and pressure is applied by means of a heavy press. The die forces the paper into the grooves of the counter die and an embossing is the result.

The great posters which we see on highways and on billboards in cities are prepared by still another process, namely by lithography. Lithography is based

(Please turn to page 20)



Be a Sculptor!

Thousands satisfied with the **NEW EASY-TO-CARVE**

SCULPSTONE

For artist, sculptor, hobbyist, designer, craftsman, student. Imported oriental stone. Beautiful, permanent. Many colors. Jadelike.

ENDORSED BY PROFESSIONALS & SCHOOLS

Kits \$1.60, \$2.60, \$5.00 P. Pd. East of Miss. River. No C. O. D. Various sizes. \$2 - \$3 & \$5.00 in Canada.

FAR EASTERN SCULPSTONE CO., INC.
159 East 28 St., Dept. D, N. Y. 16

DEALERS WANTED!

CHRISTMAS NATIVITY NEWS:

(Continued from page 10)

received the relics of the Magi and built the great cathedral as a reliquary. The German, Durer, painted his version of *The Adoration of the Magi*, inspired by a visit to Venice and his admiration for the coloring of Giovanni Bellini. The Flemish Hugo Van der Ghes (1435?-1482) painted his great "*Adoration of the Christ Child*" for a Florentine merchant. (Ill. 6). So an international language of art was developed around the sacred subjects of the Christmastide. This may be kept alive today by exploiting these themes so universally loved that grow ever richer with repetition. There is certainly a goodly company to guide teachers and students who would bring their skill and artistry as offerings, like the wise men of old,-

"When they saw the star, they rejoiced with exceeding great joy. And when they were come into the house, they saw the young child with Mary his mother, and fell down, and worshipped him. And when they had opened their treasure they presented unto him gifts; gold, and frankincense, and myrrh." ●



BIRTH OF JESUS

Fra Filippo Lippi XVI Cent.

CHRISTMAS CARD DESIGN:

(Continued from page 8)

famous magazine cover artist. Rockwell, incidentally, furnished four designs for the current series that you will soon be seeing.

Another important artist to hold a demonstration right in the department recently is Andrew Szoek, director of lettering for *Harper's Bazaar* and *Vogue*, *Saks Fifth Avenue*, and *Bonwit-Teller*. He recently became a consultant to Hall's, and flew out from New York to show the company artists how it is done. He spent two days in consultations and demonstrations with members of Mrs. Lee's department, then flew back to New York and his many other assignments.

These various sources of instruction are supplemented by regular classes at the company studios, particularly for newcomers to the department. These periods of instruction are usually taught by one of the department design instructors.

It is the artistry that counts, and once the artwork is at hand the rest is a matter of reproduction. Every effort is made and no expense spared to see that art so

carefully engendered is faithfully and colorfully reproduced through the various printing processes.

An important phase of creating Christmas cards is handwork, another form of artistic skill. The many attachments—cellophane, cotton, buttons, ribbons, laces, sequins, tinsel, foil and other adornments mean that one more touch of artistry on the final card must result from nimble, human hands. Here again the skill of the adorning artist is paramount.

This matter of preparing Christmas cards is one in which the design of the original artist and the skill of all involved in handling is never forgotten. As much as possible, it is arranged into a system. But nowhere along the line does *design* bend to *system*, and the liaison between design and publishing is kept necessarily flexible. Design and production are coordinated from start to finish, but deference is given to the original design in handling throughout. This is true because popular appeal is the final test, and this is best interpreted by the designing artist himself.



NATIVITY

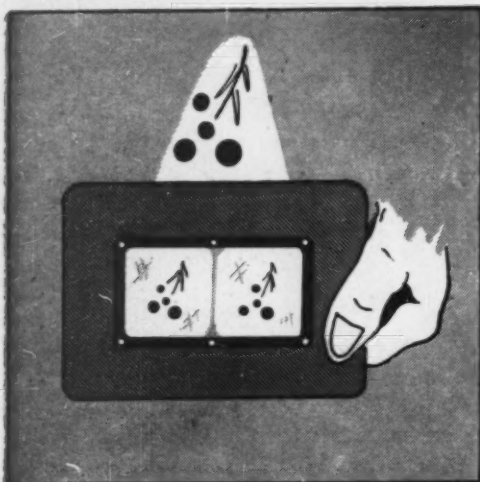
Ber. Daddi

NEW WRINKLES

a department devoted to the latest products on the market,
of interest to our readers

DESIGN REPEATING VIEWER

Art stores are now stocking a unique instrument called the "Duplicon", a product of **Optical Development Corp., 5 Beekman St., N.Y.C.** This art aid repeats the image of any object two or more times in a pattern effect, to allow an easy envisionment of the design possibilities. It is also possible to

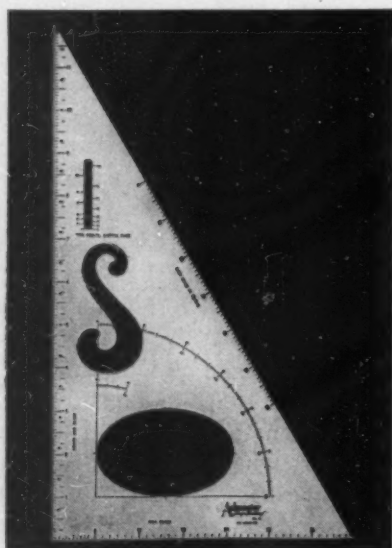


The Duplicon

rotate the pocket-piece sized Duplicon so as to afford off-center and half-drop motifs. A moderately priced investment for the student instructor of Design, and for the textile craftsman.

TEN-IN-ONE WIZARD

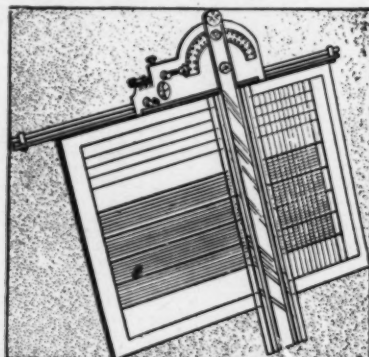
Here's an efficiency tool for advertising artists, draftsmen and illustrators. Called the "Admaster", this compact tool contains a 30°-60° triangle, type-face gauge, ogate scale, 12-inch scale, French curve, protractor, 1/10th inch scale, basic ellipse and printer's pica rule. It fits neatly into a briefcase, and has proven invaluable to layout men in composing ads and measuring space. Distributed by **Craftint Manufacturing Co., 1615 Collamer Ave., Cleveland.**



The Admaster

NEW MECHANICAL RULER

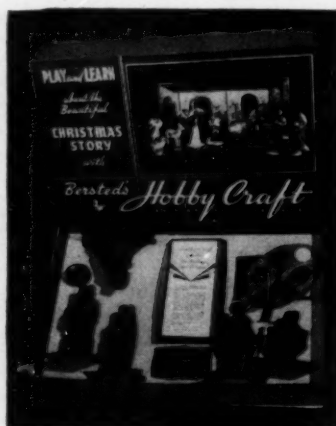
Draftsmen and artists alike will be interested in a new product called the "Paraliner." It is a ruling instrument which is designed for



easy attachment to the drawing board. Special uses of the Paraliner are for the execution of ruled sheets, columnar forms, hatching, music staves and so on. With this precision instrument you can space ruled lines as closely as a thousandth of an inch apart. A protractor is built into the mechanism for handling angular measurements. The instrument comes complete with drawing board. Offices will find a special use in its facility with ruling lines for stencils. For further information, write to the manufacturer, **Paraliner Sales, Inc., 3201 Falls Cliff Rd., Baltimore, Md.**

GAY CUT-OUTS

A gay-colored barnyard group, hand-crafted by former Disney artist Don Towlesley, are new, exciting wall and furniture decorations for rumpus room, nursery, kindergarten, and den. Not decals, these barnyard animals have a special glue-surface back that makes them adhere as firmly as a postage stamp to any smooth or semi-smooth surface (including wallpaper), and amateur as well as profession-



al decorators find them a bright, easy-to-apply room decoration.

Animals included in this series were chosen after careful and extensive surveys among parents and children to determine the most popular and appealing members of the barnyard set.

The all oil paint surface of these cut-outs makes them washable. Ducklings, chicks and

mice in the group are small as befits their barnyard stature, but the goose, dog, cat, pig, lamb and turkey are approximately 14 x 14 inches. Each animal is individually packaged in a transparent glassine envelop carrying pictorial suggestions for application, directions for use, and a reproduction of other members of the barnyard series.

Priced at 59c each (except for the mice, which are 25c each,) these hand-crafted wall cut-outs are available from **Menagerie and Company, 8682 Washington Boulevard, Culver City, California.**

CHILDREN'S HOBBY KIT

Just in time for the Christmas holidays, **Versted's Hobbycraft, Inc.** of Monmouth, Illinois have released their latest hobby-kit, a handy little set which enables the user to



create his own figurines from rubber molds. Tiny pups, chickens, barnyard animals, and such diverse objects as Santas, football players, religious figures, etc. can be quickly fashioned and then colored. Adults may find the kit a delightful source of party favors, place card holders, and so on. The individual molds sell for as little as 25c each, and complete sets on scores of subjects are available for prices ranging from \$1.00 to \$7.50. Sold at your local department store, or order direct from above mentioned party.

ENGRAVING:

(Continued from page 18)

on the principle of printing from a flat surface instead of from an irregular surface such as an engraving or type. In this type of printing, the illustration is inked on to a flat stone, metal or other surface by a process which we will not attempt to describe here, and then transferred to the paper from the flat surface. In direct lithography the transfer is made directly from the stone to the paper. In offset lithography this is accomplished by a rubber roller which first passes over the stone, collecting the impression on its own surface, and then rolling over the paper leaving the same impression. It is important for the artist to remember that the cost of ink enters into large lithographic jobs much more importantly than in ordinary small printing.

The above are but a few of the more important points about engraving and reproduction. It is well to keep this information in mind at all times if you would satisfy the demands of the Art Editor, or the advertising account executive, who has, as a primary objective, the goal of using the best possible art for the least possible amount of money.

Holiday Greetings From Our Readers...

"Your magazine is of great help in a practical way and is . . . inspirational in my art teaching."

Robert Short
53 Rusholme Pk. Crescent
Toronto, Canada

• THANK YOU.

"I have found your magazine very useful in my art classes and use it constantly."

M. Johnson, art teacher
New Bedford, Mass.

• THANK YOU.

"DESIGN is tops and I could not afford to be without it."

Edith Thurston, art instructor
Nolan Intermediate School, Detroit

• THANK YOU.

Solve Your Art Problems...

with

The Teacher's Choice!

40 Essential art processes

SIMPLY AND CLEARLY EXPLAINED

Here in one book are the answers to all your
"How-To-Do-It" problems.

JUST A FEW OF THE TECHNIQUES FULLY COVERED IN ITS PAGES:

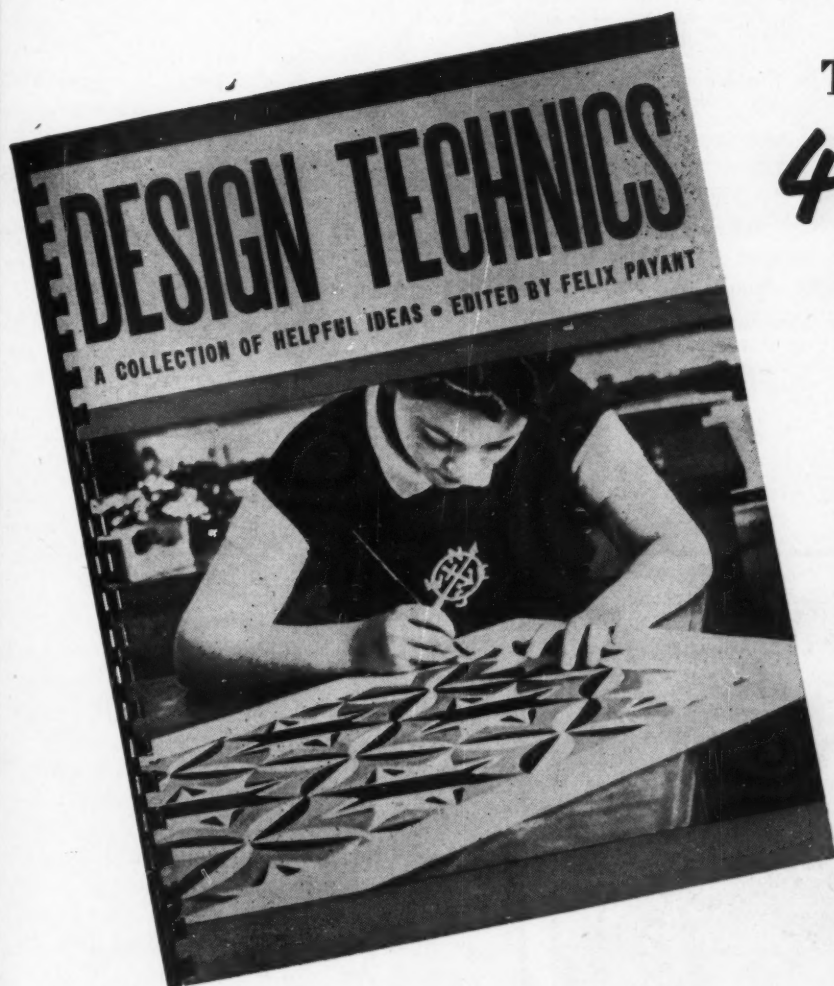
CONTOUR DRAWING, PENCIL PAINTING, THREE DIMENSIONAL DRAWING, USE OF CHARCOAL, LITHOGRAPHY, SCRATCH-BOARD, COQUILLE, TORN AND CUT PAPER TECHNIQUE, COLLAGE, PHOTO-MONTAGE, SPATTER, AIRBRUSH WORK, DRY BRUSH, STENCIL, BLOCK PRINTS, AND MANY OTHERS.

This book priced at only

● **\$2.00** Or may be had at the
Special Price of \$1.50
if ordered with a Two-Year Subscription (or two
year renewal) to DESIGN magazine.

*Approved by Over 2000
Art Schools and Universities.

DESIGN PUBLISHING COMPANY
337 SOUTH HIGH ST. COLUMBUS 15, OHIO



ACID TEST FOR THE ART INSTRUCTOR

THE BEGINNING ART TEACHER RUNS INTO PLENTY OF PROBLEMS. HERE, THE AUTHOR CANDIDLY PICKS UP THE CHALLENGE AND TELLS HOW TO MEET IT

By

STANLEY WITMEYER

DEPT. OF APPLIED ART
INSTITUTE OF TECHNOLOGY
ROCHESTER, NEW YORK

PLACING the art program on a sound, substantial basis within a community is of great importance for the beginning art teacher. He may find a community unreceptive to the modern philosophies of art education. Impressions of antiquity may face him in this new assignment, but surely and honestly he must face the situation.

The art teacher may find also that he must do some explaining and justifying to critical parents, skeptical administrators and board members of the education department of the local town. Some schools like to have departments within the school function like many athletic teams, the policy being that of producing a winner, or "else."

The results of the school exhibit are usually the determining factor in the question of rating the teacher as an individual having ability, or as one not qualified. In some schools it may become the factor in the question of renewing the teacher's contract. It is extremely unfortunate for a teacher to be in a situation like this, for all art teachers know the results of forced art. It is important

for teachers of art to build good public relations, not only within the school, but in the community as well.

Actually, there should be no distinction between the two. Objectors must be led behind the scenes to gain a clear picture of what the teacher is trying to accomplish. It is not a question of whether the child is painting well or drawing to perfection, but it is what is really happening to the youngster which counts.

Many parents and administrators will accept the art program but will argue as to its value in the curriculum, thinking it a frill, or for those who are gifted. Some will think it nice for the youngsters to have the opportunity to paint in the primary grades, but they believe that upon entering high school it should become a subject for the gifted few.

It is difficult to decide just what subject is most important in the curriculum. Reading, writing, and arithmetic are truly important in the education of every youngster, likewise, history and many other subjects taught in the modern school. But, our closely integrated program consisting of home economics, vo-

cational work, commercial subjects, art and others form a new picture of education.

For the parent to decide just what is needed by the pupil is like trying to decide which is most important in an organism, the heart or the lungs. Both are important. If a choice has to be made, or a subject dropped in the curriculum, art should not be the one.

Art, unlike many subjects, penetrates deeply into many parts of the curriculum and into the very being of the individual. In art, youngsters are helped to live a more abundant and happy life which will aid them in dealing with their environment, both at present and in the future. A wealth of understanding is gained in integrating his work with geography, social studies, and others. Art stands firmly as a part of the curriculum.

To the average business man this means very little. He forgets the scope of art, yet the buildings he works in, and the materials he handles through his business experience were first designed by an architect, or planned by a designer. He forgets too, that the quality of a thing depends upon the amount of art in it.

It is a challenge for the art teacher to go forth and sell his goods, to put the art program on a sound basis. Just how this can be accomplished is important, and actually, there is no one way of teaching art. The community in which he teaches will vary, too, from the community located a few miles away. Some will be industrial, some textile, and some merely dairy communities.

It is however, the art teacher's personal responsibility to determine just what the problem will involve. He alone, must take steps to solve it. It is universally important, however, that the teacher be encouraged to participate in community affairs, far more than they are inclined to do. The environment in which the pupil is living should be of interest to the teacher. He should become familiar with the problems of the community and they should be of real concern to him.

This would "do much toward changing the general conception of teachers as academic and impractical persons who dwell apart from the world of men. Our analysis of participation in community interests revealed that average teachers



take part in four activities, but in no activities other than church work and P.T.A. efforts do they exercise much legal leadership." (Greenhoe, Florence, *Community Contacts and Participation of the Teacher*, pp. 73-77). This is a sad dilemma and one for serious thought. How can art teachers expect parents to understand values of education if they do not foster activity and create good public relations within the community.

"The program of educational interpretation should be so broad that it gives the citizen a chance to play an active roll. He is not a passive listener to be hypnotized by selected facts which the educator wants him to know. These facts are not being forced deliberately upon him, rather he is an active participant in many phases of the educational program, absorbing, guiding, and developing the conditions which make him an active advocate of public education." (Compiled by Dept. of Superintendence of the National Education Association of the U. S., *Critical Problems in Education*, p. 213).

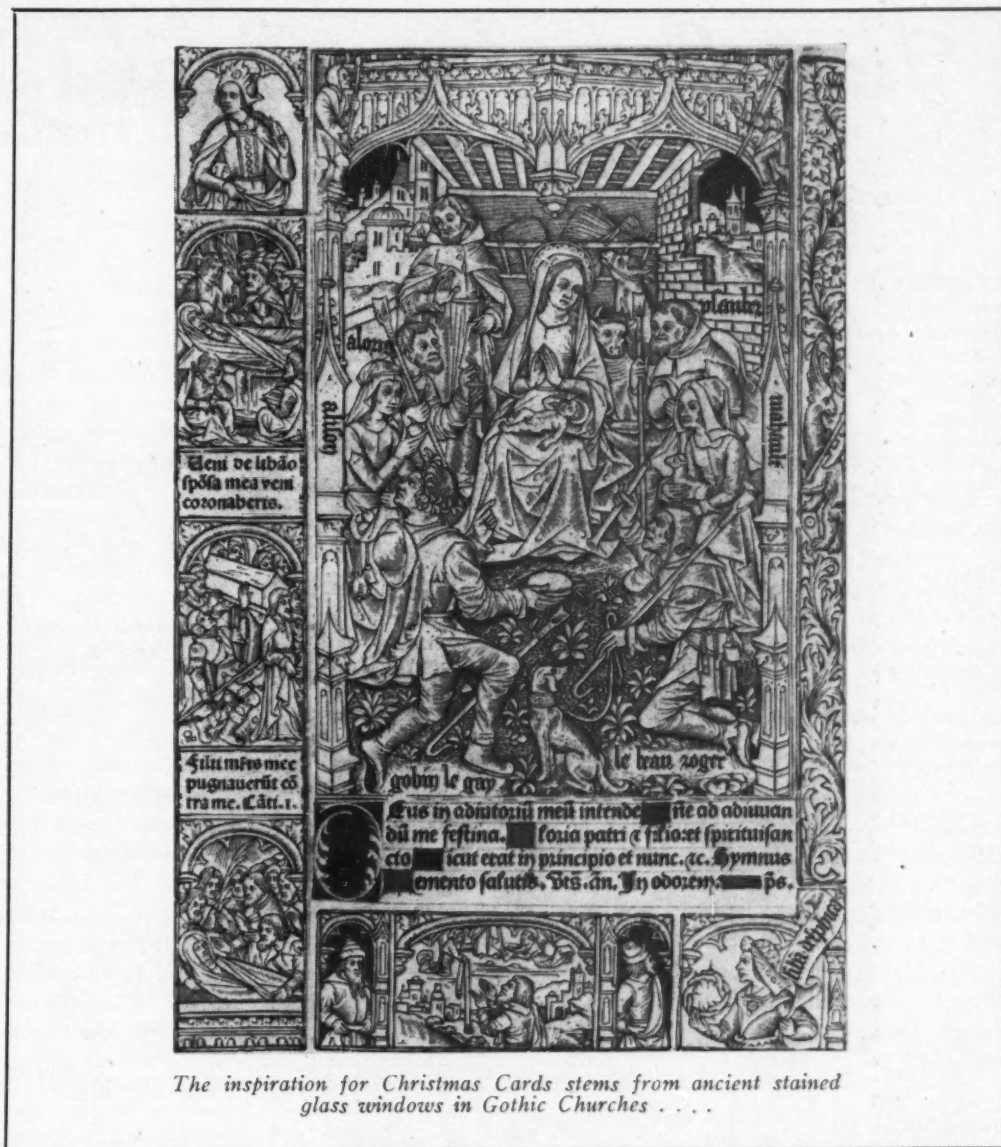
If the art teacher in the community makes the most of her opportunities she will automatically sell her program to the public. The following may give the reader an insight on what can be accomplished in a rural community, and is based on personal experience.

The art room should extend outside the class room, even though, unfortunately, much of our teaching is confined to four walls. The school and the community should provide the working area, for the youngster's creative powers consist of a number of varied activities. It would be impossible to observe all of them in the class room.

Call it "outdoor education" or what you will, leaving the school to visit interesting places around the community, the teacher will find the youngsters watching people as they work, investigating insects, birds, leaves, and father's car. The child feels the wind blowing on his face and watches the clouds drift lazily through the sky. He will investigate his clothing, his toys. He will paint and make things that are needed in his simple work. He is creating by building and flying kites, damming the brook, and constructing a water wheel.

This visit through the community will be enlightening to the art teacher and it will be one of variety and personal enrichment for the art program. Nature and the community are very real things to him, and this youngster should see it first hand. "We know from common sense and psychology that what the child actually does he understands, remembers and uses best." (Knox, Rose B. *School Activities and Equipment*, p. 48).

It becomes necessary to study the eco-



The inspiration for Christmas Cards stems from ancient stained glass windows in Gothic Churches

nomie and social conditions of the community, its resources and characteristics. Know the town well and everything in it. Only after becoming acquainted with the environment will the teacher see possibilities.

The art teacher should consider certain things before attempting to solve any problem within the community: (1) Look into possibilities, (2) Evaluate things one does in terms of immediate needs, (3) Plan for the future.

Looking into possibilities may well be a key to get the new art teacher started on the right road. If he is not familiar with the community, he might walk around the town with some of the older youngsters. They know more about the community than the instructor does, and, in many cases, they know more about the remote places than their parents do, particularly the location of clay beds.

Several years ago the United States government put on an extensive program to encourage all who would to produce what was known as victory gardens. These victory gardens are still important and people all over the country, city and

rural communities alike, are out in their back yards working to satisfy food needs of the country and the world at large.

This worthwhile project was used as the basis for a successful experiment in art classes in a rural community, an experiment which paid large dividends in making art vitally interesting and useful for the community as well as the students. Most of the students in the class had gardens, but some were making their first attempt. As an inducement, to arouse their interest, it was decided to plan and design the layout in the art classes. Designs were created to make the garden more attractive and to eliminate the helter skelter arrangements and these designs were used in the gardens.

Small signs with illustrations of various crops graced the head of each row. The parents were very enthusiastic about the project.

This is but a beginning . . . a point of departure. The rest of the road for the new teacher lies ahead. With imagination and common sense, it should not be long before the community has been made aware of your presence and activities. ●

The Latest in Books

AS REVIEWED BY

Design's Book Editor

SCULPTURE IN MODERN AMERICA by Jacques Schnier, University of California Press. \$7.50.

A most fortunate publication covering contemporary sculpture, whose analytic text is supplemented by 139 excellent photographic illustrations. Sculpture is the "forgotten medium of fine art"; we see it about us every day but seldom stop to consider it. This book may do a great deal to bring about a proper appreciation of this most ancient art form. It is a comprehensive survey of the field and will prove a welcome addition to any art library.

SCULPTURE IN MODERN AMERICA: by Jacques Schnier. University of California Press, Berkeley. \$7.50.

One of the more comprehensive collections of modern American sculpture, copiously illustrated with 139 fine photographs. The author has penned an objective text to accompany, which emphasizes the importance of techniques and materials as used in America. The sculptor has long been considered the passed-over artist of our aesthetic culture, for, where the painter can usually find a ready market for his more portable work, the man who works in clay, stone and metal finds his market and audience restricted by the very size and nature of his end result.

Teachers of sculpture will welcome this book, which is one of the few up-to-date and thorough treatises.

HANDBOOK OF DESIGNS & DEVICES: by Clarence P. Hornung. Dover Publications, Inc., New York City. \$3.75.

Indispensable for draftsmen, commercial artists, typographers and art teachers, and containing close to two thousand basic design forms and variations. The author, one of the world's outstanding trade mark designers, has drawn heavily on ancient Greek, Egyptian, Japanese and Arabian sources for his inspiration. Not only are the designs clearly drawn, but their historic and symbolic origins are explained.

SHOPS & STORES: by Morris Ketchum, Jr. Reinhold Publishers, New York City. \$10.00.

Arthur Ketchum is an authority on Store Design, having planned the architectural features of hundreds of America's leading department stores. His book will be a welcome addition to any architect's or commercial art teacher's Christmas stocking. Over three hundred pages of

excellently illustrated text make up this large-size book. Techniques of display are presented, worked to the finest detail, covering shop windows, floor layouts, interior decoration, lighting, actual architecture of the store, and the reader is transported behind the scenes to the intricacies of sprinkler system installment, concealed lighting, etc. They don't come any more complete than this Bible of the Shop & Store field.

HANDBOOK OF EARLY AMERICAN ADVERTISING ART: by C. P. Hornung. Dover Publications, Inc., New York City. \$6.50.

A carefully selected collection of advertising work in America from Colonial Days through the 19th Century. Two thousand ad-illustrations, cuts and types, make up this 224 page book. As in his "Designs & Devices" book, author Hornung delves into the past for historic origin of the work shown. All illustrations appearing in the book are copyright-free and may be used at any time by the interested reader for his own purposes. The largest portion of the work is in woodcut and lithography, and a rich aura of early Americana exudes from every page.

COLOR IN SKETCHING & RENDERING: by Arthur L. Guphill. Reinhold Publishers, Inc., New York City. \$12.50.

Mr. Guphill's lengthy volume (347 pages) deals chiefly with practical use of color in pigment form—mostly water color, and is a compilation of hundreds of lectures and demonstrations given by the author. Modernists will find the book perhaps too academic in nature for their preferences, but it remains a conservative classic through the years. Scores of full color illustrations are lavishly poured through the context. This is definitely a "How To Do It" book, slanted to the needs of the tyro, or the hobbyist painter. No slightest detail is left unexplained, and for the person with talent and not much experience, this is an ideal work. Indeed, many an advanced painter will find the answers to his problems in "Sketching & Rendering". A lifetime of technique information in one volume.

WHEEL THROWING:

(Continued from page 11)

of shape.

Now with the wheel running and the hands wet, rest the arms firmly on the

IN BACK OF THE BOOK SHELF

NOW that the Christmas season is almost upon us, our mailbag brings a constant stream of "gift suggestion" publications from the book people. These range from the fifteen dollar "collector items" on fine art to the economic, dollar books published by the "House of Little Books." The former are indeed lavish and for the fortunate few are the ideal solution to the gift selection problem. The "Little Books" are apparently fashioned for the average art teacher and art student purse. They are teaching-aids, designed to help the instructor of art plan his daily lecture, and to point the way to good craftsmanship for the student artist. In the field of "How to Do It" they are equalled by few similar publications. We can see where the ordering of several of their titles could result in a delightful library for the art minded youngster or the adult hobbyist. Space limitations prevent us from listing the scores of titles available, but almost every conceivable field of art is covered. So, here's a suggestion when you think about the Christmas gift problem: write to "House of Little Books", 80 E. 11th Street, NYC, and ask for a free catalogue of the "how to do it" books on art. For less than the price of one lavish publication, you may receive a half-dozen or more diversified little books, which, when cleverly gift-wrapped, will make a fascinating package to place under someone's Christmas tree, next month.

support in front of the wheel, and with the hands as shown in Fig. 1, push firmly against the clay. This process will push the clay to the center of the head and cause it to form into a dome shaped mass. Bring the hands close together at the top (Fig. 2), press against the clay with the lower edges of the palms and slowly raise the hands. This will draw the clay up into a slender cylinder which must again be pressed down upon the wheelhead. The right hand should be used to press the clay back, using the left hand to steady the mass, and make it again form a mound in the center of the wheel (Fig. 3). Now make the mound approximately two inches in diameter and with the sides vertical so as to form a cylinder.

If the student will practice these operations consistently until he is able to center the clay and prepare the cylinder he will have made a very good start in the art of wheel throwing.

The Art Educators Column

OFFICIAL ORGAN FOR ALL ACCREDITED TEACHERS AND ORGANIZATIONS
IN THE ART WORLD.

AWARD: Professor Edgar L. Ewing, of the fine arts department at University of Southern California received the TIF-FANY FOUNDATION GRANT, for "distinguished achievement in the field of oil painting." The award includes a grant of \$1000.00 to do a series of paintings of the Southwest-Pacific area. Ewing formerly taught at the Chicago Art Institute . . . Sculptor Saul Baizerman, who recently held a One-Man show in metalworks, will serve as visiting instructor at the 1949 Summer session at the same University.

HINDU DANCER: The Pratt Institute introduced a new course, entitled: "Heritage of Contemporary Art" by presenting Pravin Vashi in Oriental Dances at the first forum for its students. The series will continue monthly under the direction of instructor Herschel Levit, prominent mural painter. According to Mr. Levit, the monthly forums will include every type of visual and auditory experience, and will feature outstanding performers and films. The current forum includes a program of Gregorian chants with motion pictures and organ music by Fritz Heitzman.

CERAMICS: The Syracuse Museum's "13th Annual Ceramics National" top award was won by Bernard Frazier, Director of the Philbrook Art Center of Tulsa. His winning pieces: "Untamed Horse" and "Bison." His prize: \$500.00. Other awards went to Henry Rox, of South Hadley, Mass., for his stylized "Young Monk," and to Alexander Archipenko, an abstractionist. Both men were awarded \$100.00. In the medium of Pottery, top honors went to Nancy Wickham of New York City, for a tall, decorated vase and carved bowl. The citation designated the work as "best integrated, decorative piece." Co-winners were Ohio State University's Don Wood, for two stoneware vases (\$100), Sasha Brastoff of Los Angeles, for a six-piece canape plate set, Thomas McClure of University of Oklahoma, for "carved clay bowl." Additional "best" awards went to Randolph Webb of N. Y. State College of Ceramics, (wheel-thrown bowl) Harold Reigger of California School of Fine Arts, (lustre platter) and Margaret Jipp of Oakland, (miniature vase, suitable for flower arrangement.)

APPOINTMENTS: Professor Steppenn Coburn Pepper, well-known author of books on art and philosophy, will serve as visiting professor of Philosophy at the University of Illinois, over the winter semester. He is currently Chairman of the University of California Art Department. . . . Joseph Hirsch is a new addition to the staff of the School for Art Studies in New York City. Hirsch instructs Painting and Drawing in the Evening Classes.

PRIZE WINNERS: Two Carnegie Institute of Technology students were co-winners of the MARTIN B. LEISSER prizes. They are Philip Pearlstein, a major in Illustration, and Patricia M. Saibel, sculpture student. A third award was made to Samuel Han of Honolulu, a sophomore in painting and design.

U. OF MINNESOTA APPOINTEES: Recent additions to the University of Minnesota teaching staff in fine arts include Ransom Patrick (Art History), Kyle Morris (painting and art history), Walter Quirt (painting), Malcom Myers (Graphic Arts), Alfred McAdams (Design), Raymond Parker (painting), and Philip Morton, (metalcraft).



An Ideal Christmas Library

Teachers who have faced the task of preparing daily lectures on art will welcome the arrival of these easy-to-follow books, prepared by outstanding art-educators and artists. If you teach in a rural area with limited facilities for art re-

search or are seeking a refreshingly DIFFERENT text-source for your art students, you will be delighted with your LITTLE BOOKS. They are approved by the Boards of Education in scores of communities.

COMPLETE COVERAGE:

There are literally dozens of titles to choose from, covering every conceivable field of creative art. Here are just a few of the many titles:

Arts & Crafts for Children, Modern Lettering Simplified, Working in Leather, Finger-Painting, Layout in Advertising, Woodworking Fundamentals, Ink, Pen & Brush Drawing, Portraits, Costume Design, Drawing for Children, Fashions.

The Secrets of HOW-TO-DO-IT in scores of diversified art fields.

These HOUSE OF LITTLE BOOKS selections are written by authors with many years of outstanding service in their respective fields and are economy-priced starting at only \$1.00. Many classes use them as text-source and Hobbyists find them invaluable in improving their own techniques.

SEND TODAY FOR CATALOGUE OF ARTS & CRAFTS TITLES.

The House of Little Books

80 EAST 11TH ST.

N. Y. C.

POTTERS' KICK WHEELS

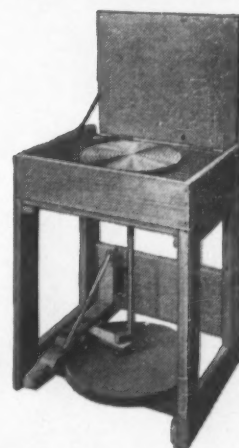
- Easy to operate
- Compact
- Balanced construction
- Sturdy

*Drakenfeld also offers
high quality*

**ELECTRIC CERAMIC
KILNS**

PREPARED GLAZES

CLAY BODIES



WRITE FOR DETAILS AND PRICES

Drakenfeld

B. F. DRAKENFELD & CO., INC.
45-47 Park Place, New York 7, N. Y.



"Readin', Writin', 'Rithmetic and Art"

WE might as well face facts. We Art educators are still trying to convince many of our school administrator friends that there is another R in basic education. Readin', Writin', 'Rithmetic and Art is the way we see it. But we are just getting nowhere fast because educators in the general field of education, and even parents, do not understand the essential influence of Art. Too often it is merely tolerated, and then presumably only because sometimes there is a little Johnnie or a little Mary who has "talent," and we must be sure that gifted children have their chance. Yet we think Art is for all!

We Art teachers boast of ability to put two and two together both in the 'Rithmetic sense and in the Art sense. We think we are synthesists. We assemble; we build. Let's prove it. Let's do a little analyzing and then assemble just a few facts. Perhaps we can construct a sound conclusion.

Readin', Writin' and 'Rithmetic are considered the backbone of the education curriculum. These subjects are all guided by textbooks. This then is the first fact. The other subjects of "consequence" also depend on textbooks. This is another fact.

Can we draw any conclusion? Certainly we can at least assume that textbooks have in no way injured the standing of the above subjects; that, instead, textbooks may have given them

some prestige. After all, such books have offered the best material that competent editors and publishers have been able to solicit from selected educators. It is safe to say that texts have broadened, strengthened and fortified not only the subjects, but the teachers thereof. Might it not be reasonable to conclude (1) that the existence of textbooks on a subject and its standing have proved inseparable; (2) that therefore Art educators should use, and even flaunt their textbooks?

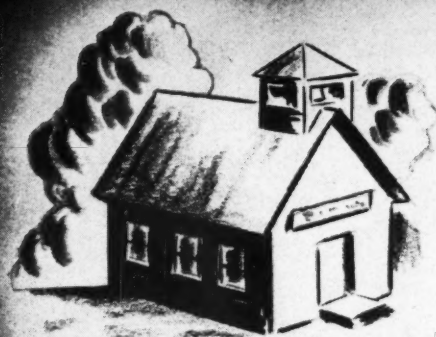
There are Art textbooks that can fortify you, that can make you the high light of your school community. There are Art textbooks that have been written by Art educators of demonstrated and unquestioned ability. The authors have given you their best—in subject matter, in method, in philosophy. Such books will show you how to win friends and influence all people in your school and community.

It's lonely sitting on a pedestal. Pedestal sitting doesn't make sense. Your principal will be the happiest man on earth to be jolted out of his patronizing apathy when you demonstrate to him that your subject is worthy of a text. Let Art take its place with 'Readin', Writin' and 'Rithmetic. Music has.

It will be a great day for Art educators when the principal greets his Art teacher with a hearty, enthusiastic hand shake instead of just a condoning pat on the head! ●

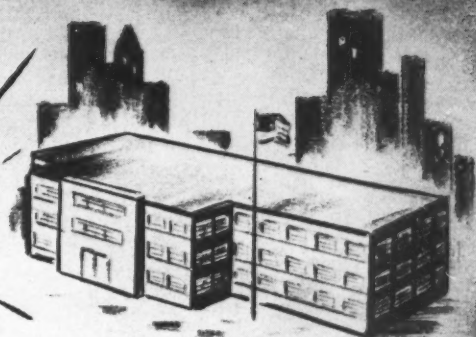


These school children are using an Art textbook.



from small schools...

Cheers



...from large schools

for the **NEW ART EDUCATION** series

From School and College Supervisors in Texas, Tennessee, California, Pennsylvania and Alabama came these unsolicited comments on New Art Education textbooks. Many more are received daily.

"The 'New Art Education' texts will give importance and stature to the teacher who uses them, because the kind of work that they bring about will demand admiration and respect from parents, school officials and everyone else."

"The authors' philosophy expresses so well my own convictions as to the value of art education, and as to approach and procedure in meeting and developing the universal love of beauty and urge to create."

"By using 'New Art Education' we have had the most successful art program thus far. The instruction from the Teaching References gives confidence to the teacher who in turn gives confidence to the children... the secret of a satisfactory art program."

"Your 'New Art Education' books are an excellent course of study. I particularly like the way that each new subject is presented... just enough to start the child on a new creative experience. They certainly are a source of inspiration to any teacher, and a delight to any child."

"The art profession should be extremely grateful for these new books. To the best of my knowledge, these represent the first departure from the traditional art books so widely circulated through our schools today."

Large school or small school, art trained teachers or not, the New Art Education textbooks and Teaching References offer a stimulating purposeful art course which makes creative teaching easy. The NEW ART EDUCATION is a unified series, Grades 1 through 9, with a TEACHING REFERENCE for each grade. Textbooks or Teaching References List, 50c each; series of 8 or 9, 40c; additional discount for class room adoption.

NEW COMPREHENSIVE FOLDER!

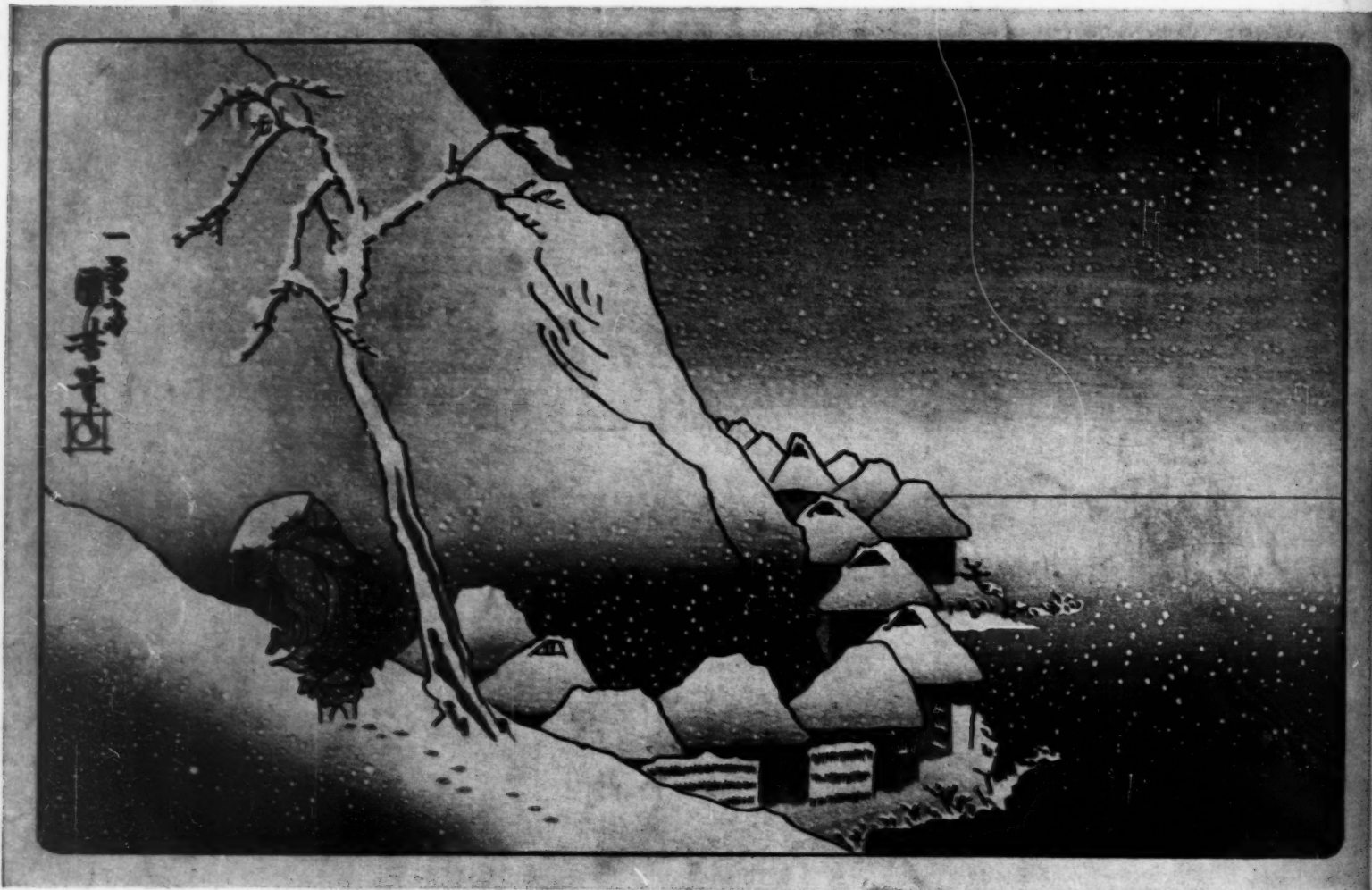
Send for your free copy today!
Dept. D-3



the **A** **AMERICAN CRAYON** company
Sandusky, Ohio
NEW YORK • SAN FRANCISCO • DALLAS



Holiday Greetings Across The Ages



The exquisite delicacy that is characteristic of the Orient is clearly evident in this ancient brush painting, which DESIGN presents for its art-loving readers. It was from sources such as this that men like Whistler and the contemporary modernists have leaned most heavily for inspiration. Never old, never new, Eastern art is timeless.

